CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

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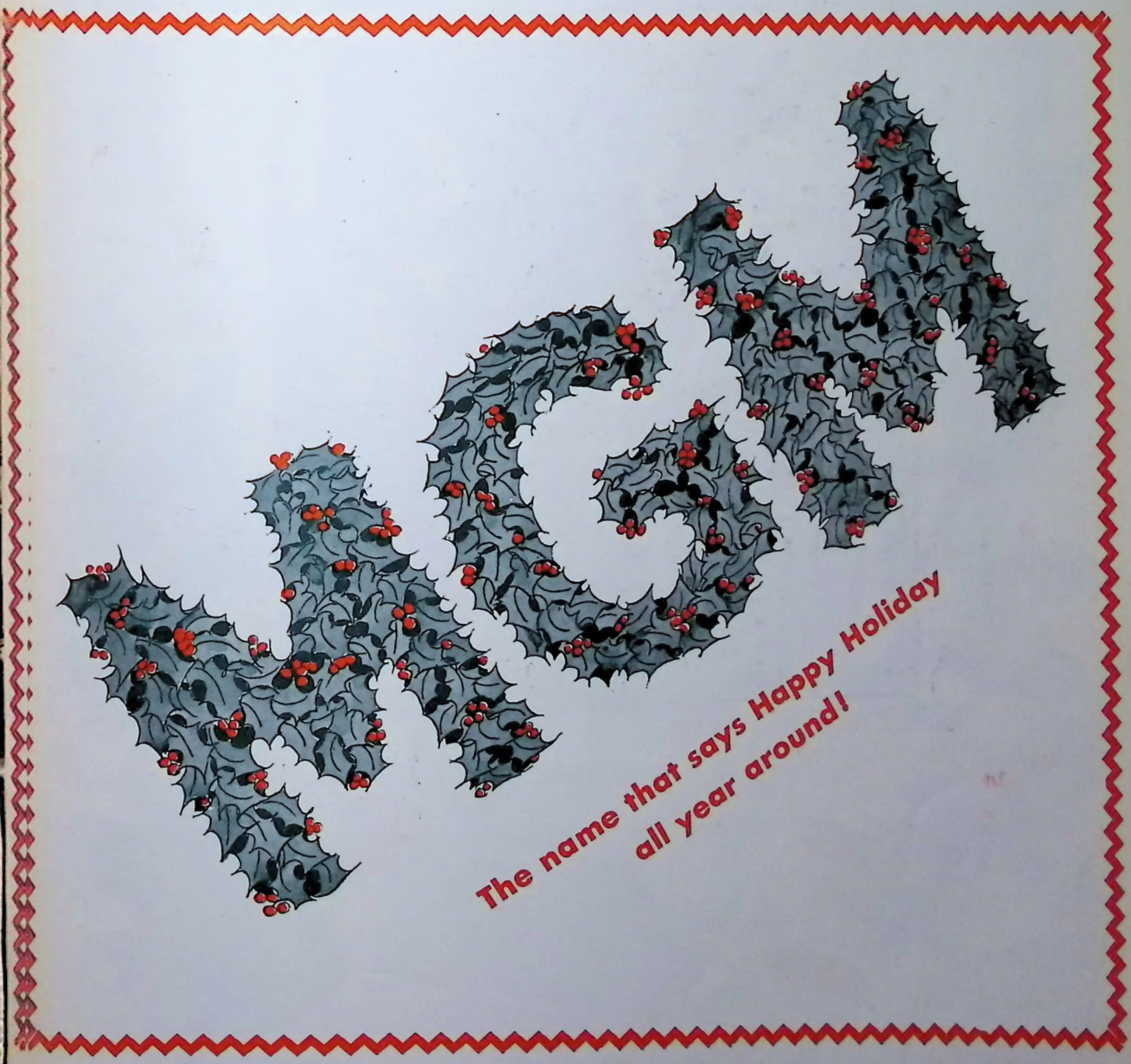

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

MERRY XMAS

HAPPY NEW YEAR

Nelson Eddy
Eleanor Powell
IN M-G-M's "Rosalie"

Nelson Eddy · Eleanor Powell in "Rosalie" featuring Frank Morgan Edna May Oliver · Ray Bolger · Ilona Massey Billy Gilbert · Reginald Owen · Screen Play Written and Produced by William Anthony McGuire · Cole Porter Song Hits · Directed by W. S. Van Dyke II.

May everything be rosalie for our exhibitor friends everywhere in 1938 is the wish of

Canadian Moving Picture DIGEST

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Associate Editor

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Ray Lewis
Editor and Publisher

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"Easy to Digest"

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Vol. 29 No. 36, Toronto — Christmas Number — December, 25th, 1937

The Star of Bethlehem

Bathed in a Font of Clouds
The Star of Bethlehem draws near
Baptized for its Rebirth;
Child of the New Year,
Cup-bearer of Fate
Who rides triumphantly
O'er Fear,
Bids Mankind quaff
From Holy Grail,
And spread his wings,
Like full-blown sail,
Fill up his lungs
With Breath of God,
That Peace on Earth
May come again,
And peace within
Our hearts prevail.

RAY LEWIS

RAY PRESENTS

RAY LEWIS

AT the Court of St. James', London, the United States is to have for American Ambassador, Mr. Joseph Kennedy, who was president of the F.B.O., just prior to the formation of RKO.

Mr. Kennedy belonged to Mr. Roosevelt's Brain Trust, he wrote a book setting out his reasons for believing in the President of the United States. He is an executive organizer; and with his specialized knowledge of finance, of economics, and a knowledge of motion pictures he may, in his ambassadorial office, be in a position to clear the way directly toward a better understanding between the British and American Film Industries.

With 1938 very close to us, and the termination of the old British Film Quota legislation, it is necessary to smooth the way for the administration of the new Quota Act. Despite opposition, the Act as it stands, with some minor modifications, will go through.

There is an air of uncertainty in America, not born, at the moment, from the fear of War, for any fear upon which you can place a finger, no longer remains a fear.

It is a fear of a conflict between Fascism, Communism and Democracy, which hovers like a huge black shadow disturbing our peace. For in such a war, it is not nation against nation, but brother against brother, son against father, wife against husband, and daughter against mother. It is a house divided against itself, which cannot stand.

As I attempt to see through the Doorway of Tomorrow, I am wondering what it is in the nature of Man, which makes him such a disturbing element to others and to himself.

FOR years there has been unemployment and dole —or relief, call it what you will. For years there has been a greater effort for a more efficient social and community service, including specialized hospitalization, welfare, in all the departments which direct themselves to and from these points of human relation and obligations, or which revolve around them.

Social legislation has been introduced and amplified. Labor Unions have become better and more strongly organized, with higher wages and shorter hours introduced.

Taxation, for those who can afford to pay, has wiped out the fortunes of the rich, but rather curiously, it has in the return swing of the pendulum, put the smaller man out of business in the United States.

Without huge fortunes to tax, and philanthropy to endow and aid, I am wondering, and this means I am only thinking out loud, how we could support social legislation, free education, hospitalization, a high percentage of employment, and higher wages, etc., etc.

It may be argued that if there were no huge fortunes, there would be no need of social legislation, for the people would earn enough for the necessities and luxuries of life.

This again makes me wonder if the luxuries are created and made for masses, or for classes; and, if we are not taking it for granted, that every one of us is equally able to be self-supporting, and to provide for necessities and luxuries in accordance with present high standard of living.

THERE is a great deal of the spirit of mass thought and action in the world, and running parallel with it, is the antithesis, individualism, the survival of the fittest, the conservation of that which has been, before mass murders, and purgings, war on non-combatants, invasions without declarations of war were called "this civilization".

Perhaps this parallel thought is the Spirit of Democracy, the middle road of human endeavor, and of human conduct, the human who is carried away by a spirit of Santa Claus, the human who sets a tree in his home, an evergreen symbol of faith and hope, and decks this tree with candles alight with stars and silvery ornaments symbolical of heaven, resplendent for the Coming of a Great Son, The Prince of Peace.

As I write these musings, the Radio announces increased budget for U.S. armament, that Chinese have caused one hundred million dollars' worth of damage to Japan's latest and most modern factories at Tsingtao, that England and the U.S. are sending more warships to the Sino-Jap conflict area. Still, it is not the bomb-throwing Mars which disturbs me, but the Voices in Confusion which I hear.

LISTENING, I can hear Christmas carols, the Noels, angelic voices singing, "Holy Night", and through this music the tramp, tramp of feet of the Mercenaries, the Fascists uniformed to combat Communism, but like locusts swarming upon all that is green in life, and like a plague destroying the fruitage of Democracy. Like Nazism, these Fascists are the Scourge of The Christ. These typify the Antichrist, War vs. Peace.

RAY PRESENTS

While it is quite true, that during the old order many were unhappy, there were, however, many who were happy, and was it not Dr. Samuel Johnson who said, "It is better that some should be unhappy, than that none should be happy, which would be the case in a general state of equality".

Which is it going to be, Communism, Fascism, Democracy? With Democracy, God and Faith remain, the Old Order Changeth, BUT IT REMAINS, we still aspire to form a Government which will give us, "Equal and exact justice to all men, of whatever state or persuasion, religious or political; peace, commerce, and honest friendship with all nations — entangling alliances with none; the support of the State Governments in all their rights, as the most competent administrations for our domestic concerns.".

These words were embodied in the First Inaugural Address, March 4th, 1801, of the President of the United States. It appears to be applicable to Canada with its federated provinces, to England with its federation called Great Britain, the Dominions of the Commonwealth; in fact, its principles put into governing practice, would make the people of all nations live in a state of happiness, and of peace.

In times such as these, men seek out diviners, soothsayers, seers, just as men, even of the stature of Alexander the Great, sought counsel and wisdom from the Oracles!

FOR the United States and Canada, it is prophecied that business will be good. Money and Inflation are indicated because Jupiter, the ruling planet of money, stands prominently forward with Aquarius, the latter planet possessing the electrical energy which means speed in spending, or inflation.

Stock exchange booms will prevail, but these will keep pace with bigger business programs. Bigger business will develop from manufacturing, and manufacturing will involve everything that has to do with planes, machinery for peace, and machinery for war, electrical devices, etc., etc.

America will draw closer to England, Canada will draw closer to America, there will be a religious revival with the Church leading us back to the Old and New Testaments for our comfort and peace.

Mining in Canada will become a leading industry, finance will flow into Canada from England, and the United States, which will develop new mines and redevelop mines which have been abandoned.

There will be an awakening of the spirit of friendship between people, and between nations. The alliances of warlike nations will be the impetus which will bring other nations, desirous of peace, into allied friendships, and the lovers and believers in God, will unite for the Preservation of His Place and His Name, for the Salvation of our Soul and Civilization.

THE prophecy for 1938 sees a middle road for the President of the United States, of whom it is said, he will be forced to this procedure because of an open revolt in the U.S. by the very forces which he sought to help.

In Canada, Confederation will strengthen, and prosperity will help to weld the provinces more closely together, since finance, coming into Canada, will only be available with the guarantee of a Federal Government, acting for the Dominion.

Do not be surprised if Britain, France, Russia and the United States unite for the preservation of peace.

There may be civil war in Japan, precipitated indirectly through the fact that the President of the United States directed his note to the Emperor personally, which is significant to the Japanese, and a loss of trade and prestige.

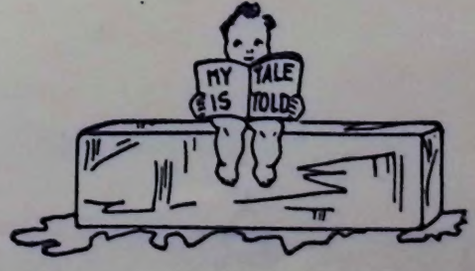
Communism will weaken, as Labor gains in strength, and in the rewards of its service. Money and Labor, the old, new-born Capitalism, and Labor shorn of its Radicalism, will lead the way toward prosperity, the symbol of the Lion and Lamb, at work, and at peace.

THEATRES will benefit by the year of boom, opera will be popular, motion pictures will produce even bigger and better pictures than have been produced during the past few years. Color will be important, but will be under control, used only selectively, and not generally. America will get important motion picture concessions from Great Britain for reasons which will not be made public.

The shop windows look happy and prosperous, the shops are crowded with buyers, more than last year, they are not there to look, but to buy; and this buying is cash business, it is now, not in the future; presents in the present.

Despite antichristmas propaganda, despite ANTICHRIST national preachments which were publicized for world circulation, the Christmas Spirit prevails, we suffer little children to come unto us, "for of such is the Kingdom of Heaven"; and on our lips and in our hearts earnestly and sincerely we say, and we pray, "Peace on Earth, to men of good-will".

MERRY CHRISTMAS AND HAPPY NEW YEAR!

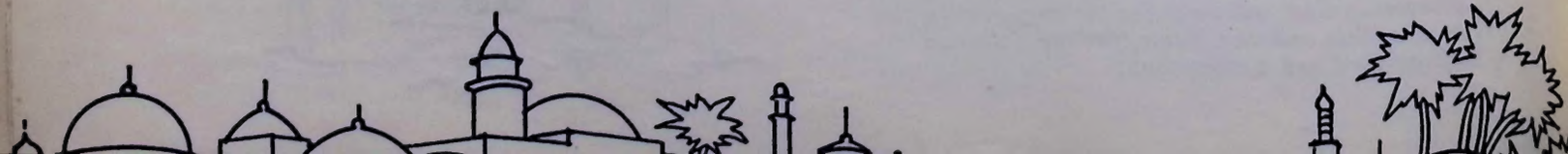


"Laugh and the world laughs with you, Weep and you weep alone."

Let Us be as Merry as the Year is Long. Merry Christmas from Christmas to Christmas.

NED E. DEPINET,

President, RKO Distributing Corp.



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Finest Film Laboratories

ASSOCIATED SCREEN NEWS

LIMITED

Wishes You A

Very Merry Christmas

And A Prosperous and

Happy New Year

HEAD OFFICE AND LABORATORY
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B. E. NORRISH, Managing Director

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TO YOUR PROGRAMME»
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HIGHLIGHTS OF CANADIAN LIFE

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"One inch of joy surmounts of grief a span, Because to laugh is proper to the man".

Laugh with Me Through this Festive Season.

It is the Place and the Time to be Merry.

SIDNEY R. KENT,

President, 20th Century-Fox.

"And frame your mirth and merriment which bars a thousand harms and lengthens life".

Best Wishes for a Long Life, a Useful One and a Disposition to be Merry.

HARRY M. WARNER.

President, Warner Brothers.

"An ounce of mirth is worth a pound of sorrow".

To my Good Friends, a Hundred Weight of Good Wishes and of Merriment.

MAJOR ALBERT WARNER,

Vice-President, Warner Brothers.

BRITISH FILM DIGEST

By WARD SHAFTESBURY

THE YEAR IS ALMOST OVER

"MOMENTOUS, but not Propitious!" — Rather lugubriously, we are forced to write this epitaph for the soon-to-be-buried British Film Year. It has been a not-inglorious season, with frequent blossomings worthy of our praise, orchids for some and a wreath of the laurel for others. The studios have been busy — or half-busy — and though quality production is absent from the record, quality is a bouquet we can give to a round seven. Let the trumpeters sound a triumphal note — beat, oh Drums: To Herbert Wilcox's "Victoria The Great" we award the grand prize — for no other picture this year has done more to advance the reputation of British Films throughout the world; to New World's "Wings of the Morning" we give the Award of Merit — universally popular, it has given us Annabella, that lovely flower from France; five more films shall receive Ribbons of Honour — "Rembrandt" with Charles Laughton and Gertrude Lawrence; "Elephant Boy" with that clever young man, Sabu; "Fire Over England" with Flora Robson and Laurence Olivier; "Dark Journey" with Conrad Veidt and that beautiful enchantress, Vivien Leigh; and "Farewell Again" for its natural charm.

Alexander Korda emerges again as the outstanding producer of the little Island — his pictures have attained to a standard of quality comparable only to M-G-M's in America. His studios at Denham are equal to the world's finest and he has built up around him an organization unexcelled in England.

The Coronation was the high spot in England's Film Year as it was in the whole life of the Nation. The News Reels came into their own as the important purveyors of living history to the world at large and for weeks the Industry was preparing itself for that great May day event which thrilled two continents.

The Red Side of the Ledger

ALL too soon we come to red side of the ledger. From the very beginning of the year, a series of misfortunes beset the Industry. At the outset, Twickenham Films — a virile little Independent — blew up with an ominous bang. Then Gaumont-British, hoary-headed papa of Wardour Street, admitted itself unable to stand on its own feet and joined up with the newly-formed General Film Distributors. Throughout the year, numerous other firms went into bankruptcy — or silently slipped away into the night. Gradually vicious rumours began to be heard up and down the Street. Crocker, the fearful name in Insurance circles, started investigating certain aspects of the Industry. Money suddenly became hard to get. The City shook its head when loans were mentioned. Private investors commenced to be more close-fisted with their money. At length, the Government intervened. The Moyne Commission was instituted so that a way might be found out of the morass.

All of a sudden, a bright light shone — the Korda-United Artists Deal came as a Salvation — the Industry hoped that with the closing of this deal, production would take on a new life in England. Everything seemed settled — the trade-papers were giving out all the intimate details of the deal — then a cable sped across the Atlantic — The Deal was off!

So the Year closes — with all branches of the Industry fighting over the new Quota Bill and nothing being done. 1937 has a rather sombre look about it.

The New Year has ever been a time of Resolutions. Let us make a few for the British Film Industry. Perhaps we have made them before — and broken them — that seems to be a characteristic of Resolutions — but this time let us turn over a new leaf — and keep it turned!

Let Us Be Ourself, Our Best Self

FIRST of all — Let us, the British Film Industry, be Ourself. But more than this — let us be our best self. Let us stand back and take stock of the tremendous resources for screen material in our little island and its peculiarly individual life — and let us tell our stories plainly, naturally, sincerely in our own ENGLISH way. We have done it in our poetry, we have done it in our Drama, our novelists have done it, our architects have done it — now, let us do it for the Screen — really, this time. Why can't we paint our film landscapes as Turner would have done them, tell our stories as Dickens or Galsworthy did — *let us be true to ourselves.*

Secondly, let's have a little Courage. Up to now we have been so frightened, so timorous, so awfully afraid for our poor little existences that we have been running to our Government-Mammy every gol-darned minute for protection — and from what — from the Americans— the big bad Americans — who, by the way, have been furnishing our exhibitors with life-blood while we have been struggling to learn the rudiments of making a film-production living. So now, we are in a dickens of a mess just because we haven't had the courage to stand on our own feet.

Thirdly, let's be rational about our Industry — let us look at Facts as facts and not try to twist them into bugaboos and hocus-pocuses. We're out to entertain the Public — in our own individual little way — and when we learn how to do it we won't have to worry about anything or anybody else because all over the world, Box-Offices will get a new coat of gilt when our pictures come along. So let's go right out for *Entertainment* in 1938 — that is what our Public want — Let's give it to them.

And we've got what it takes to put it over — in every branch of the Industry. We have twenty-four sets of studios, including the magnificently modern Denham and Pinewood studios — enough to produce five hundred pictures a year. We have an average of a billion attendances annually to work with — a mere matter of two million dollars a year in box-office receipts — and we have over four and half thousand cinemas in which to show our product.

Let's Not Be Greedy

LET'S not be greedy for 1938 — let's just go ahead and do our best to produce the finest pictures that we can — then we'll be alright — the World will accept us and the coming year will be a prosperous one for the Industry.

And remember, we've a lot on hand to start the year with — "Mutiny in the Mountains" an all-technicolor production based on "The Drum" and starring Sabu, the "Elephant Boy"; "Divorce of Lady X" another all-technicolor production with Merle Oberon; "First and the Last" with Vivien Leigh and Leslie Banks, and many other excellent films which will certainly be on the credit side of the ledger in 1938!

DIGEST REVIEWS AND PREVIEWS

Wishing You
a Very
Merry Christmas

"JAY L"

Health and Wealth
Happiness
for the New Year.

AND so another year has come and gone . . . Another year of events which mark the advance of modern-day "civilization", but which seem destined to change this earth of ours from a rather pleasant place in which to live, into an abyss of utter Chaos.

1937 will be remembered for the "de facto" recognition by the world at large of Signor Mussolini's conquest of Ethiopia. In 1937 the Spanish Revolution continued on its gory way, with neither side asking nor giving any quarter. International complications brought about by the Spanish conflict threatened to thrust the world into another Armaggedon, but fortunately the crisis was averted in this field. In this year of our Lord, 1937, the forces of the Mikado of Japan once more invaded the Chinese Republic, and the world was treated to the sight of a courageous and desperate Chinese army, suffering from poor equipment and malnutrition, putting up the fight of their lives against invasion. In this conflict also, international repercussions were felt, and at the time of this writing, the troubled waters of international peace are far from being settled. British and American lives have been lost, and the criminal responsibility has been laid squarely at the feet of Japan. What the outcome of the recent incidents will finally be, rests, as the Greeks were wont to say, "In the lap of the Gods".

Aviation made great strides this past year, despite several unfortunate accidents to large air-liners, which entailed a considerable loss of life. Trans-Atlantic air-service took on the aspect of reality; several test flights were made, involving Canada, the United States and Great Britain, and in Canada, groundwork was laid for a regular Trans-Canada service which will be in full force by next Summer.

In the Motion Picture Industry, 1937 will be remembered as a year of ever-growing grosses, and larger-than-ever net profits for the companies. Metro-Goldwyn-Mayer, Warner Brothers, 20th Century-Fox, RKO Radio, United Artists and others, all showed substantially increased profits over previous years, and all these companies are unanimous in attributing the increased profits to the better quality of the pictures being produced.

In 1937 several new screen personalities gained world renown. Outstanding among these was 14-year-old Deanna Durbin, golden-voiced songstress of the radio, who in "Three Smart Girls" and "100 Men and a Girl" proved herself a brilliant little actress.

Other "finds" of the year included Wayne Morris, Jon Hall, Andrea Leeds, Bobby Breen, Walter Winchell, and many others.

The greatest tragedy to befall the Film Industry during 1937 was the sudden passing of lovely and talented Jean Harlow, who died at the very peak of her career, and whose last, and some say best, production was released posthumously, becoming one of the biggest grossers of the whole year. Other deaths which brought sorrow to Hollywood and a world of film fans, were those of Sir Guy Standing, Ross Alexander, Monroe Owsley, Ralph Ince and Ralph Lewis.

Marriages and divorces were as much in evidence as ever, with the most famous union being that of Jeanette MacDonald and Gene Raymond. Another epoch-making event was catalogued in July when Mae West admitted her twenty-year old marriage to a Frank Wallace.

For the Canadian Moving Picture Digest, 1937 was an auspicious year. The Digest Coronation Souvenir brought us Empire, and Royal notice. Our "Reviews and Previews" were republished in newspapers across Canada, and our increased British film news, presented by feature British writers, and our other feature pages covering film legislative measures and general film news, plus our increased coverage of the comings and goings of our Canadian exhibitors and exchange men, greatly increased the news value of The Digest, adding to the prestige of its service!

This year, for the first time, we introduced a story presentation of the production of a picture, namely the Herbert Wilcox - RKO Radio picture, "Victoria The Great", with a view to furnishing the press, which we syndicate, with story material for public interest, and as an aid to exhibitors in planning their exploitation campaigns. As historical pictures are released from time to time, we hope to continue this service.

For your reviewer, it was a year of years. I would like to express my thanks to the representatives of the Industry, whom it has been my pleasure and privilege to meet this year, and all of whom have so splendidly co-operated. I feel that I have made several friends both among the exhibitors, and among the producer-distributors; and to these film associates I wish to express my thanks, for their friendship, and my appreciation.

"Jay L."

DIGEST REVIEWS AND PREVIEWS

METRO-GOLDWYN-MAYER

FIRST on our list of hits from the Culver City Studios we find the Joan Crawford-Clark Gable opus, "LOVE ON THE RUN", with Franchot Tone, and directed by W. S. "Woody" Van Dyke. Perusing our review dated January 2nd, we find such words of wisdom as "a picture that has all the elements of good box-office . . . a story as modern as tomorrow's headlines . . . dialogue . . . brilliant . . . will keep you in fits of laughter."

We now pass on the musical extravaganza, "BORN TO DANCE", starring Eleanor Powell, with James Stewart, Sid Silvers, Una Merkel, Virginia Bruce, Raymond Walburn, Buddy Ebsen, Frances Langford and Alan Dinehart. We quote, "Chalk up another hit for Leo . . . a big picture in every way . . . grand music by Cole Porter . . . skilfull blending of music, romance and comedy".

Next in order is the sequel to that box-office champion, "The Thin Man", and appropriately titled "AFTER THE THIN MAN". This picture again co-starred William Powell and Myrna Loy, and the public's response to this production was as big, if not bigger than that accorded "The Thin Man". "Has everything that 'The Thin Man' had . . . filled with delightful nonsense and fun . . . a good mystery with a denouement that will leave you breathless . . . Asta scores a personal triumph, making his part one of the funniest in the picture . . . splendid direction by Van Dyke . . . a picture that all exhibitors will want."

Then came the spectacle of spectacles, "THE GOOD EARTH", with Luise Rainer and Paul Muni in the top spots. A Class picture, we wrote about it, "The performance of Luise Rainer . . . is beyond words . . . she is 'The Good Earth' itself . . . the story, by Pearl Buck, has lost nothing in the screen adaptation . . . Paul Muni lives up to the brilliant performances expected of this prominent star . . . photography in a class by itself . . . production has unlimited box-office possibilities."

Sigmund Romberg's glorious operetta, "MAYTIME" followed "The Good Earth", and we recall such phrases as "An unusual picture in every way . . . the work of Miss MacDonald and Mr. Eddy is above criticism . . . their acting is splendid, their singing, divine . . . musical direction of Herbert Stothart one of the highlights . . . John Barrymore, Herman Bing, Rafaelo Ottiano, Paul Porcasi and Sig Rumann are outstanding . . . all lovers of music, drama and romance will hail this picture as a masterpiece".

"Here is undoubtedly the most unusual photoplay of the current season", we wrote after seeing Robert Montgomery in "NIGHT MUST FALL". We went on, "The story is a pathological study of a murderer . . . Montgomery's portraiture is such a radical departure . . . at first it may shock you . . . a brilliant performer . . . Dame May Whitty runs Montgomery a close second for acting honors . . . one of the BETTER pictures".

Spencer Tracy, Franchot Tone and Gladys George combined their efforts to make "THEY GAVE HIM A GUN" an A picture. "An interesting study and a powerful drama, told sincerely and simply, without unnecessary dialogue or action . . . Miss George makes the war nurse a warm, vital character . . . direction by W. S. Van Dyke."

Rudyard Kipling contributed the story that made the picture, "CAPTAINS COURAGEOUS" one of the biggest box-office hits of the year. "Featured by splendid performances by the whole cast, a production cost of $1,000,000 and a story that abounds in dramatic values . . . one of the finest films to come from M-G-M . . . cast practically devoid of women . . . Victor Fleming's direction a thing of beauty . . . credit to Hal Rosson for the photography . . . Freddie Bartholomew much better than in any previous work . . . Spencer Tracy gives one of the strongest characterizations in screen history . . . box-office success assured."

The merry, mad Marx Brothers contributed the next number on our program, namely "A DAY AT THE RACES". Of the Marx's opus, we recall "A pot pourri of entertainment values . . . Marx Bros'. hit a new high for madcap antics . . . cleverly interwoven . . . a romance between Maureen O'Sullivan and Allan Jones, melodrama . . . and an elaborately staged ballet number".

"A gay fanciful tale of intrigue, romance, espionage and counter - espionage," we wrote of "THE EMPORER'S CANDLESTICKS". "Co-starring . . . William Powell and Luise Rainer for the third time . . . Metro have given Baroness Orczy's novel lavish mounting, a notable supporting cast, and George Fitzmaurice's direction . . . more than satisfying to all classes of patrons."

The posthumous release of Jean Harlow's last picture was reviewed by us early in August. The picture recorded 99 hold-overs out of the first 102 bookings. "The picture has everything, music, comedy, action, romance . . . all tied up in an entertainment package de luxe . . . Jack Conway directed . . . his pacing is perfect . . . the picture is made for those who like to laugh . . . Clark Gable 'tops'."

The third of the "Broadway Melody" pictures follows next in order. Robert Taylor and Eleanor Powell headed a large cast, that included George Murphy, Buddy Ebsen, Bill Gilbert, Judy Garland, Sophie Tucker, Charles Igor Gorin, and many others. "A picture that will gross quite big, and will please the average patron."

Spencer Tracy and Luise Rainer co-starred in "Big City", which we next reviewed. Looking over the review we find, "Co-starring Miss Luise Rainer and Mr. Spencer Tracy, 'Big City' is assured capacity houses on the strength of those names alone . . . full of red-blooded action . . . realistic conflict . . . direction by Frank Borzage is fast".

And the last M-G-M picture reviewed by us this year, save for "Conquest", which latter excellent picture is really a next season's release, was "DOUBLE WEDDING", co-starring William Powell and Myrna Loy. We saw this picture at the Capitol in New York, and wrote about it, "Another M-G-M box-office winner of the 'My Man Godfrey' school . . . bright and witty dialogue and old-fashioned slapstick . . . prepare for extra playing time on this one".

And that, I am sure you will admit is a goodly number of hits from one studio.

(Continued on Page 20)

LONDON ROUNDABOUT

By DENNISON THORNTON

An American Glorifies Fleet Street

HOLLYWOOD scenarist Bartlett Cormack who wrote the script for the Erich Pommer-Charles Laughton film, "Vessel of Wrath", sat down to breakfast. On the table beside him lay a copy of "The Daily Express". Across the front page was a headline: "Morning Post Dies Today". It caught and held his eye, making him read the "obituary" notice that followed.

Cormack didn't finish his breakfast that morning because he suddenly had an idea.

Tearing-out the news-story, he grabbed his coat and hat and rushed over to Elstree studios to show the cutting to Pommer and Laughton. They were enthusiastic.

A conference was hurriedly called. With gusto, Cormack elaborated on his idea while producer, star and executives listened with rapt attention.

Half-an-hour later Pommer announced his decision to make a picture based on the story of "The Morning Post", with Charles Laughton as the star.

In the story, which Cormack completed, Laughton appears as the son of the editor of an old and famous newspaper. The story is laid against a background of outstanding news events during the past fifty years, and shows the son entering Fleet Street as a cub reporter and rising, in time, to become editor of his father's paper.

When times change, the editor refuses to change with them. Soaked in the traditions of his paper, he sticks out for the old-fashioned ideas and methods. This results in the loss of circulation and advertising, and the final collapse of the newspaper.

Cormack, who once worked with Ben Hecht and Charles MacArthur on a Chicago daily, has had a hand in the writing of several Hollywood newspaper films including "The Front Page" and "Gentlemen of the Press". He also wrote the screen-play of the memorable "Fury".

It is not unreasonable, therefore, to expect that in the Laughton film he presents us with the first important and authentic picture of life in Fleet Street. British producers have hitherto shown an inexplicable disregard for the drama behind the English press. With the exception of "Sensation", they have exploited Fleet Street solely in spurious quota quickies that an editor once described as "downright piddling and childish, offering neither truth, accuracy, atmosphere nor anything else".

It seems ironical that it should have remained for an American to see the tremendous possibilities in a subject which our own producers have persistently ignored.

Cormack's "Morning Post" story-idea is first-rate. It provides opportunities for a film of almost epic proportions. In the hands of Pommer and Laughton it should be assured of the sort of production and treatment that would make it the answer to Fleet Street's prayer for a good picture about itself.

Put Britain On The Screen

I SEEM to remember (back in the dim and remote past) Mr. Korda telling us that he intended to film "Joseph and His Brethren". Has he abandoned the project altogether, and if so, why? For here, most assuredly, is the stuff of which a truly great English film could be fashioned; a story of life on a Suffolk farm, of the struggles, joys and relaxations of a simple, hardy people living close to the soil. Is the script of that picture to be allowed to yellow on the shelves at Denham?

Many months ago Max Schach promised to state the case of the coal-miners in the film version of "The Stars Look Down". There was big publicity about it. Pictures of Mr. Schach and author Dr. Cronin shaking hands after the purchase of the film rights were flashed across the country. Then came a long and indecipherable silence and we began to wonder when production would begin. Today we are still wondering. Does Mr. Schach intend to fulfill his promise by giving us a screen version of a magnificent subject and a best-seller story?

Trade may follow the film but art does not follow the flag and British producers have it in their power to practice and develop the art of selling Britain just as Hollywood has sold America. Our producers have the studios and the technical facilities for the task. They have all the story-material they want right under their noses. Backed by these resources let them set about putting Britain on the screen — not the Britain of history (they've given us too much of that) but the Britain of today.

Such an object cannot be achieved by any process of stressing this or that foreign country's romantic appeal or historic glamor. That sort of thing doesn't make pictures about US.

The prestige and value of Britain as a film producing nation can only increase if the prestige and value of the England in it increases too.

RAY LEWIS
CANADIAN MOVING PICTURE DIGEST TORONTO
CHRISTMAS TREES OF MANITOBA SHOWMEN ARE LADEN WITH GIFTS THIS SEASON
MANITOBAS BOUNTIFUL GRAIN HARVEST HAS STIMULATED BUSINESS UNEQUALLED MANY YEARS AND FILM EXCHANGES ARE ALSO BUSY
THE WOLF IS AWAY FROM THE DOOR AND THE CHRISTMAS TABLE WILL BE PROVIDED WITH MANY GOOD THINGS CHEERIO MANITOBA THEATRES AND EXCHANGES SEND BEST WISHES TO DIGEST FOR ITS VALUED HELP TO THE TRADE THIS YEAR

JOHN J CONKLIN

Compliments of the Season
Coleman Electric Company
258 Victoria St.
Toronto, Ont.

HERE'S COLUMBIA'S MERRY WAY OF CELEBRATING THE HOLIDAY SEASON!

COMING!

The loonatic...croonatic...collegiate laugh show that'll make you—

START CHEERING

JIMMY DURANTE • WALTER CONNOLLY • JOAN PERRY • CHARLES STARRETT • PROF. QUIZ GERTRUDE NIESEN • RAYMOND WALBURN THE 3 STOOGES • HAL LEROY • JOHNNY GREEN and his orchestra • Story by Corey Ford

COMING!

JOAN BLONDELL
MELVYN DOUGLAS

There's Always A Woman

Breezy farce ...specially entertaining ...mon!"—Hollywood Reporter

E MARRIED AN ARTIST

JOHN BOLES • LULI DESTE

with HELEN WESTLEY • Frances Drake • Alexander D'Arcy • Gladys Lehman • Screen play by Delmer Daves • Produced by Sidney Buchman • Directed by Marion Gering

As superb in performance as its mighty theme!

FRANK CAPRA'S *Greatest Achievement*

RONALD COLMAN

LOST HORIZON

Screen play by ROBERT RISKIN

Biggest box-office smash ANYWHERE today!

IRENE DUNNE ☆ CARY GRANT

The AWFUL TRUTH

Ralph Bellamy • Alexander D'Arcy • Cecil Cunningham

A LEO McCAREY Production

Associate Producer Everett Riskin

Screen play by Vina Delmar

PENITENTIARY

An exploitation special . . . the dynamic . . . down-to-earth story of the underworld's most ruthless overlords! Packed with dramatic powe

FRANK CAPRA'S *Production* of the KAUFMAN-HART PULITZER PRIZE PLAY

YOU CAN'T TAKE IT WITH YOU

Screen play by ROBERT RISKIN

COMING!

COMING!

Madcaptivating stars . . . in a comedy triumph!

GRACE MOORE

I'LL TAKE ROMANCE

MELVYN DOUGLAS

HELEN WESTLEY • STUART ERWIN • Directed by Edw. H. Griffith • Produced by Everett Riskin • Screen play by George Oppenheimer and Jane Murfin

DIGEST REVIEWS AND PREVIEWS

RKO RADIO

AWAY back in February we find a review of the second Bobby Breen picture, "RAINBOW ON THE RIVER", and reading over the review we find, "Bobby Breen proves himself a capable little trouper as well as a fine singer; principal acting honors go to Louise Beavers, the brilliant Negro actress . . . an unusually fine family picture".

The same week we also saw the film version of the famous stage success, "WINTERSET", starring Burgess Meredith, Margo, and marking the screen debut of a new arch villain, Eduardo Ciannelli. "A picture, which with the proper exploitation should prove fine box-office . . . the performances of the three principals are something to warm the hearts of all who appreciate fine acting . . . one of the outstanding pictures of the season."

Herbert Marshall and an excellent supporting cast helped make the next picture on our list, "MAKE WAY FOR A LADY", a splendid little comedy. Run as the second feature on a double-bill, we recall writing such praises of it as "Run as the second feature of a double-bill, this light comedy proved the better picture of the two, drawing a goodly number of laughs . . . all players do good work . . . clever direction of David Burton".

Two RKO Radio pictures were reviewed in the issue of April 10th, one the Katharine Hepburn film, "QUALITY STREET", and the second, the talkie version of Jules Verne's "Michael Strogoff", released as "THE SOLDIER AND THE LADY".

Of "Quality Street" we wrote, "A delightful tale of nineteenth century England . . . Miss Hepburn performs with brilliance and artistry . . . the gentle whimsy of Sir James Barrie is brought out by the principals . . . Franchot Tone gives one of his better performances . . . Fay Bainter . . . a constant delight . . . Eric Blore outdoes himself".

Passing on to "The Soldier and the Lady", we see "Action and suspense, pomp and pageantry, romance and comedy, mighty spectacles and heroic self-sacrifice . . . most impressive production . . . RKO has a real 'good thing' in Anton Walbrook . . . Akim Tamiroff, as the Tartar leader, gives a performance that far surpasses his splendid work in 'The General Died at Dawn' . . . production is extravagantly mounted, with many lavish sets".

The Fred Astaire-Ginger Rogers musical, "SHALL WE DANCE" was next reviewed in this column and of this we raved, "Hats off to Fred Astaire and Ginger Rogers for another sparkling film, filled to the brim with entertaining music, dancing, comedy and romance . . . the best Astaire-Rogers flicker since 'Top Hat' . . . plot is more interesting, dance routines more entertaining, and comedy much funnier . . . exhibitors should prepare for extended runs".

We now come to "SEA DEVILS", which co-starred Victor McLaglen, Ida Lupino and Preston Foster. "Here is a man's picture that women will love . . . packed to the hilt with red-blooded action, it has more than its quota of laughs and romance . . . McLaglen's hearty, boisterous personality is a delight . . . direction by Ben Stoloff is well paced."

RKO Radio's contribution to the list of annual musicals, was inaugurated this year in "NEW FACES OF 1937", "A blending of several outstanding radio personalities, with some good vaudeville acts, and a sprinkling of juveniles RKO hopes to build into stardom . . . Milton Berle has a pleasing screen personality, and his brand of humour goes over . . . songs are tuneful, and the 'Peckin' number contains some real comedy".

Next on our list of hits is "THE TOAST OF NEW YORK", with Edward Arnold, Cary Grant, Frances Farmer and Jack Oakie, in the leading roles. We enjoyed this picture more than many much-publicized epics of the year, and reviewing our review, we see, "A production that contains more than the usual quota of entertainment for all classes . . . picture introduced many characters famous in American financial history . . . a perfect reproduction of the New York of the 1870's . . . Edward Arnold is splendid in the principal role . . . Donald Meek as the gospel-quoting hypocrite, Daniel Drew . . . is certain to gain greater glory for the future . . . historically correct".

"SUPER SLEUTH" now rears its sleuthy head, and we read, "An unpretentious little comedy that packs more solid entertainment in its 65 short minutes than many so-called 'A' pictures . . . a combination detective mystery-comedy-romance, with Jack Oakie and Edgar Kennedy supplying the comedy, Eduardo Ciannelli supplying the drama, and Ann Sothern supplying the romance . . . tops for the No. 1 spot on a double feature bill".

Soon after "Super Sleuth" we had "MAKE A WISH", starring Bobby Breen. "A better picture than 'Rainbow On The River' . . . special music by Oscar Strauss . . . Basil Rathbone comes into his own as a romantic lead . . . Bobby Breen doing the work of ten men, singing and acting."

The great British production, "VICTORIA THE GREAT" is next in line, a picture, which you may recall, ye editor enjoyed mightily. Of "Victoria" we wrote, "The biggest thing to appear on the British Film Production horizon since its inception . . . can rank with the best that Hollywood has given us . . . to Anna Neagle . . . a vote of thanks, for the most inspiring performance given by a British woman star . . . running Miss Neagle a close second is Anton Walbrook . . . Walbrook's Prince Albert is a flawless and admirable portrayal . . . tremendous appeal for all British subjects".

And now we come to the best picture produced by RKO Radio during the past year, and one of the best ten pictures of this or any year, "STAGE DOOR", with Katharine Hepburn, Ginger Rogers, Adolphe Menjou and Andrea Leeds. We were lavish in our praise of "Stage Door" but no more lavish than were the public, who have paid to see this picture in hundreds of thousands. "The Hepburn who thrilled the world with her performance in 'Morning Glory' . . . supreme, a vivid, living personality, giving the best performance of her career . . . Andrea Leeds gives a truly brilliant performance . . . Ginger Rogers proves conclusively that she is more than a pulchritudinous hoofer . . . the whole cast from the stars to the smallest bit-players are at top form . . . probably one of the leading money-makers of the year and deserves every penny it makes."

DIGEST REVIEWS AND PREVIEWS

WARNER BROTHERS

FIRST Warner picture to be reviewed by yours truly was the musicale, "GOLDIGGERS OF 1937". Starred were Joan Blondell and Dick Powell, with Glenda Farrell, Victor Moore, Rosalind Marquis, Lee Dixon, Osgood Perkins and Charles D. Brown. "Another tuneful honey . . . Lee Dixon, tap-dancing comedian, goes over big in a minor role . . . several lilting tunes that will send you out of theatre, humming, whistling or singing them."

"GOD'S COUNTRY AND THE WOMAN" came next, and we read, "Filmed in natural color in the deep forest of the Great North West . . . is the finest example of color photography yet to reach the screen . . . a panorama that will take your breath away . . . a superlative production in every way . . . performances of George Brent and Beverly Roberts noteworthy additions to the list of this year's fine performances . . . picture is certain to be excellent box-office".

We pass on to the screen version of Lloyd C. Douglas' best seller, "GREEN LIGHT". In this, Errol Flynn made his debut out of uniforms. Sharing feminine honors were Anita Louise and Margaret Lindsay. Sir Cedric Hardwicke also had a featured role. "One of the finer examples of cinematographic art, and a tribute to the ability of all associated with its production . . . Frank Borzage's fine direction . . . it is worth the price of admission just to see Sir Cedric Hardwicke portray the Dean . . . public will feel that they have seen a great deal more than just a moving picture."

In April we saw, and raved about "CALL IT A DAY", which played to capacity houses in England, and other British countries. "The comedy is bright and witty . . . the cast . . . portray the English characters with sincerity and thoroughly convincingly . . . the direction of Archie Mayo has no small amount to do with the ultimate success of the picture . . . a picture everyone should see for a good laugh."

The best prize-fight picture ever filmed was "KID GALAHAD" which we reviewed next. We enjoyed this picture as much as any we have seen this year, and were not the slightest bit surprised at the record grosses it piled up in the States. "A real he-man picture . . . a title bout, that for sheer realism is 'tops' . . . has all the elements of big box-office . . . Wayne Morris, a newcomer, is a great big six footer, strikingly handsome . . . Warners should have a future box-office champion in Morris."

Billy and Bobby Mauch, the amazing twins, whose features are so alike, that Warners' Publicity Department tells us that their parents have difficulty in telling the twins apart, co-starred with Errol Flynn in the film version of Mark Twain's classic, "THE PRINCE AND THE PAUPER". Warners smartly released this picture to coincide with the Coronation Ceremonies in England, and as the picture contained a replica of the actual Coronation, it was a "set-up". "Coronation sequence is one of the most pretentious attempted on the screen . . . a faithful reproduction of one of England's greatest events . . . work of the whole cast, good."

Dick Powell returned to the screen shortly after in "THE SINGING MARINE", with Doris Weston, a newcomer, as his leading lady. In the supporting cast were, Hugh Herbert, Lee Dixon, "Doc" Rockwell, Marcia Ralston, and others. Of this we wrote, "As a successor to 'Flirtation Walk' and 'Shipmates Forever', this proves to be the best picture Powell has made for his home studio since 'Shipmates' . . . Hugh Herbert hits a new high . . . Lee Dixon . . . good".

Mervyn LeRoy's personal contribution to the "make you think" pictures, was "THEY WON'T FORGET", produced with an unknown cast, but packing a punch that was felt at box-offices everywhere. "Facts and fiction so cleverly blended together, that you wonder where truth left off and fiction began . . . teaches a powerful lesson . . . will cause a good deal of debate and argument, which means box-office returns."

Paul Muni, Academy Award winner of 1936 with his interpretation of "Louis Pasteur", made his bid for the 1937 Award in "THE LIFE OF EMILE ZOLA", which was trade-shown in August. "A picture to which the term, 'cinemasterpiece' can honestly be applied . . . one of the really great pictures, Hollywood has given the world . . . a class picture with mass appeal . . . will stir you profoundly, both by the subject matter, and by the acting . . . Muni the Magnificent . . . William Dieterle's direction lacks a single flaw."

One of the best comedies of the year next attracts our attention, in "IT'S LOVE I'M AFTER", co-starring Leslie Howard, Bette Davis and Olivia de Havilland. "We laughed so hard at the antics of Messrs. Howard, Knowles, Blore and Barbier, and those of Misses Davis, de Havilland, Granville and Byington, that we missed a goodly portion of the sparkling dialogue . . . without a doubt Howard's best screen performance . . . Miss Davis proves herself a capable comedienne . . . our hat is off to Archie Mayo, for his masterful direction . . . certain to gain word-of-mouth advertising."

Two more Warner pictures seen at the trade-show in August were "VARSITY SHOW", with Dick Powell, Ted Healy, Fred Waring and his Pennsylvanians, Rosemary and Priscilla Lane, and "THAT CERTAIN WOMAN", with Bette Davis, Ian Hunter and Henry Fonda. Of the first we wrote, "The best Warner musical in some time . . . Ted Healy steals the picture". Of "That Certain Woman" we read, "The work of the whole cast is most competent, and the direction of Edmund Goulding satisfactory . . . . a little too strong on the dramatics".

"THE PERFECT SPECIMEN", with Errol Flynn, Joan Blondell, Edward Everett Horton, Hugh Herbert, Alan Jenkins and May Robson is next in line; we find such plaudits as "A high-power modern comedy . . . if efficiently handled by Canadian exhibitors should prove a more than adequate grosser".

And now we come to our last Warner review, "SUBMARINE D-1", reviewed just two weeks ago. "A worthy addition to such hits as 'Here Comes The Navy', 'Devil Dogs of the Air', etc., etc. . . . Wayne Morris shows conclusively that 'Kid Galahad' was no accident . . . he should become one of Warners' leading moneymakers . . . technical aspects of the picture superior to any of the other service pictures . . . definitely Box-Office."

(*Continued on Page* 23)

Unusual
Ability

Unabated
Acclaim

Unlimited
Appeal

Ultimate in
Achievement

Upward and
Ahead

with

UNITED ARTISTS for 1938

DIGEST REVIEWS AND PREVIEWS

20TH CENTURY - FOX

SHIRLEY TEMPLE, Darryl Zanuck's $1,000,000 goldmine, opens our list of hits for 1937, with "STOWAWAY", with Robert Young, Alice Faye, Arthur Treacher and others in there to help the little gal along. We recall saying of "Stowaway", "The best Shirley Temple since 'Curly Top' . . . Shirley is at her best . . . her imitations are certain to tickle your fancy . . . Shirley's singing has improved, with less off-key notes than ever before".

Soon after "Stowaway" came the best picture produced by 20th Century-Fox during the year, and one that is certain to be included among the ten best of the many studios' output. The picture referred to, of course, is "LLOYDS OF LONDON". In our review we said, "Once more people will have to admit that the best 'British' pictures are made in Sunny California . . . magnificently produced, with careful attention paid to every minute detail . . . in Tyrone Power, Zanuck has a real 'find', he has looks and can really ACT".

"Hats off to Irving Berlin, Darryl Zanuck and all connected with the production of "ON THE AVENUE", for some grand entertainment", we wrote, after seeing the above-mentioned picture. "The music, the story, the comedy and the romance, plus the excellent production by way of setting, direction, etc., all add up to Public Entertainment No. 1 . . . as for box-office values, the picture is drunk with them . . . this is a Winner."

In the May 29th issue of The Digest, we find a review on the Winchell-Bernie picture, "WAKE UP AND LIVE", which included in its supporting cast Jack Haley, Alice Faye, Patsy Kelly, Ned Sparks, and many others. "Zanuck has done it again . . . a fast-moving, gay, tuneful production, which has all the elements for a box-office hit . . . the songs of Mack Gordon and Harry Revel come near to outdoing any of their previous efforts . . . sets are luxurious without being overdressed . . . entertaining every minute it is on the screen."

Simone Simon, Fox's French importation, and our own favorite, James Stewart were co-starred in the remake of "SEVENTH HEAVEN". In reviewing this picture, we criticized Simone Simon's diction, saying, "She has looks, plenty of them, and she can act, but right now what this young lady needs is a good diction teacher, and that before she makes another picture". Simone will soon be seen in "LOVE AND HISSES", and according to reports, she is a knockout in the picture, and displays a singing voice that is "tops". Maybe we aren't so dumb at that. Of James Stewart, we said, "As the swaggering Chico he is a contant delight in this picture . . . one of these days James Stewart will head the poll of box-office champions . . . directed by Henry King".

"THIS IS MY AFFAIR" interested us particularly because it marked the first effort to make an ACTOR out of Robert Taylor, and not just a tailor's dummy, or a collar ad. "Taylor has established himself as an honest-to-God actor, and a good one at that . . . he gives a performance that is completely convincing, and is certain to win a host of new fans for his talents as an actor . . . Sidney Blackmer gives an outstanding character portrayal as 'Teddy' Roosevelt."

Shirley Temple came back to us again in "WEE WILLIE WINKIE", freely adapted from the story by Rudyard Kipling. In this picture, Shirley was beginning to grow up, and could no longer be just cute, she had to show some ability as well, and that she did nobly. "This is Shirley Temple's best picture to date . . . is head and shoulders above anything in which Shirley has appeared before, not only in regard to her own performance, but by way of story, production and cast . . . although Victor McLaglen dies before the picture is more than three-quarters over, he contributes more than his share to the success of the picture." Others in there lending Shirley a hand were C. Aubrey Smith, Cesar Romero, and Douglas Scott.

Next on the list is "YOU CAN'T HAVE EVERYTHING", with Alice Faye, Don Ameche, Louise Hovick (Gypsy Rose Lee), Charley Winniger, and the Ritz Bros. "The Ritz Bros. once more run riot throughout the film, having apparently been given free permission to include anything in their script except murder . . . one of their best efforts . . . grand music by Harry Revel and Mack Gordon."

The second picture in which Norwegian Sonja Henie was starred, was "THIN ICE". "Miss Henie gives a brilliant performance . . . she has improved immensely on her acting since 'One In A Million' . . . Tyrone Power's role, while not containing the dramatic possibilities of 'Lloyds of London', nevertheless affords him opportunity to demonstrate his claim as Robert Taylor's closest rival . . . the ensemble numbers on ice are masterpieces of direction and execution . . . has unusual exploitation angles."

The Ritz Bros., in their first starring picture, "LIFE BEGINS IN COLLEGE", earned the following raves from us. "'Life Begins in College' is one long laugh from beginning to end . . . everything that could possibly happen that is screwy, dizzy and nuts, happens in this picture, and if it doesn't have your patrons rolling in the aisles, I lose my guess . . . appearing first as student tailors, the three zanies go through a series of burlesques that are equal to anything the Marx Bros. have ever done . . . they soar to new heights of hilarity, and stay there . . . contains so much good clean fun, that you will forget everything else."

UNIVERSAL

RIGHT after becoming the New Universal, the newly named studios issued a delectable little treat in "THREE SMART GIRLS", which first brought Deanna Durbin to the screens of the world. Of this picture, we wrote, "Deanna has a freshness that is most unique in motion picture actresses, and a beauty that many an older woman would give her right hand to possess . . . her voice is a thing to sit and wonder at, so lovely is it . . . her quality and tone, and the range of her voice are amazing in a child that age . . . in addition, she is a clever little actress . . . Associate Producer Joseph Pasternak and Director Henry Koster have imbued the picture with some smart dialogue, good music, splendid comedy, beautiful sets, and above all, brilliant direction . . . the combination spells Box Office in any language."

(*Continued on Page* 24)

DIGEST REVIEWS AND PREVIEWS

UNIVERSAL

"A bang-up comedy that is a natural for the better double-bills", is how we rated "OH DOCTOR", when we saw it. "It gives you Edward Everett Horton at his very best." In this we saw a girl that caught our fancy, name Donrue Leighton. What has happened to her, we wonder, has she changed her name, or what? She really had possibilities. "The plot is a running gag, as complicated as a Chinese cross-word puzzle, but always funny . . . the comedy is good clean stuff, that will be enjoyed by the whole family."

The next Universal picture reviewed in this column, was "LET THEM LIVE", a picture which we thoroughly enjoyed. We thought it swell, and said so, and I would be very interested to hear from any exhibitor who ran this picture, in order to ascertain what the public's reaction was to it. "A picture with a splendid plot, well acted by both principals and supporting cast, and featured by splendid direction which keeps the suspense alive . . . to Director Harold Young our congratulations for a job, well done."

An aviation picture, "WINGS OVER HONOLULU" is next in order, and this was another comparatively unimportant opus that pleased us mightily. "An unpretentious film, that may prove a surprise draw . . . many fascinating shots of giant bombers and fast pursuit planes, that will go over big with the men . . . a breezy plot, played to the hilt by Ray Milland, Wendy Barrie, Kent Taylor, Bill Gargan, Polly Rowles, Samuel Hinds, Margaret McWade and Louise Beavers . . . photography, first class."

Erich Maria Remarque's much-discussed sequel to "All Quiet On The Western Front", was made by the same studio which made its predecessor, namely Universal. "A smashing sermon against war and its ghastly aftermaths . . . the work of the whole cast is excellent, handicapped as it is without any 'name' star . . . the picture tells a powerful story, with few punches pulled, and should prove good box-office." "THE ROAD BACK" was the title of the picture.

Early in October we had the pleasure of seeing the second picture starring Deanna Durbin, entitled "100 MEN AND A GIRL". As was "Three Smart Girls", the second Deanna Durbin-er was a smash hit, and is still piling up handsome grosses on subsequent runs. "A picture so full of entertainment values, that it will probably prove one of the largest grossers of the current season . . . Leopold Stokowski is a noteworthy addition . . . a better picture than 'Three Smart Girls' in every department . . . a picture that will draw everyone from society matron to scrub-woman."

In "A GIRL WITH IDEAS" we had a newspaper story that was DIFFERENT, and for that reason alone we would recommend it to exhibitors and public. "Comedy reigns supreme in this production, thanks to the good work of Wendy Barrie, Dorothea Kent, Walter Pidgeon, Kent Taylor, George Barbier, Horace MacMahon and Ed Gargan . . . a swell little entertainment feature that packs a real punch, and will set your patrons laughing heartily."

Another laugh-provoker was "MERRY-GO-ROUND OF 1938", which we reviewed last month. Of this picture, we said, "With an all-star cast that contains some of the most famous comedy names in vaudeville, it is a genial hodge-podge of clean fun and genuine entertainment . . . Billy House and Mischa Auer will particularly provide you with many long laughs . . . one of the more entertaining pictures of the year, made to order for those communities who like lots of laughs".

And last but not least, the picture we reviewed in last week's issue, "PRESCRIPTION FOR ROMANCE", of which we quote, "Another of those swell little comedy-romances from the Universal Studios . . . plenty of entertainment . . . Mischa Auer is in his element . . . Wendy Barrie's work is up to the high standard she set for herself in 'Wings Over Honolulu', and 'Girl With Ideas' . . . all that it would have taken to make this an 'A' picture was a good original story and a good working script".

COLUMBIA

ONLY two Columbia productions were reviewed in these columns during the past season, but both these pictures were smash hits. The first of these, "LOST HORIZON" was reviewed in The Digest, issue of April 24th, and with reviewers the world over, we raved. "A dramatic spectacle, the equal of which has rarely been seen upon the screen . . . the massive set of the lamasery is a thing of unprecedented beauty and magnificence, and is in perfect tonal quality with the rest of the picture . . . the work of all principals is exceptional . . . Colman has never been better . . . Sam Jaffe's make-up one of the highlights of the picture . . . will win the gratitude of the theatre-going public everywhere, as a remarkable example of screen entertainment."

The other Columbia picture reviewed here was the laugh hit of the year, "THE AWFUL TRUTH". Due to the fact that yours truly was away on sick-leave, your editor covered the review of this picture, and glancing through her review, we see, "Ever since Columbia conceived the idea of going native, that is just being natural by presenting life and humans in the process of living, motion picture patrons on their night, or nights out at the Movies, have been having a real hilarious time, much to the box-office delight of exhibitors, for with or without Ripley, you can believe us that when the box-office is good, the exhibitor keeps looking at the picture between taking tickets, and laughing . . . altogether 'The Awful Truth' is grand fun, and Irene Dunne and Cary Grant help to make it grander and grander . . . a very good cast with plenty of places to go".

LONDON FILM PRODUCTIONS

THIS column carried several reviews on Alexander Korda's London Films, some of which we enjoyed exceedingly, and others of which we were disappointed in. First of these pictures was "FIRE OVER ENGLAND", which both satisfied and displeased. "Flora Robson portrays the character of Queen Bess of England in a manner that is winning approval of critics and fans throughout Great Britain, the United States and Canada . . . this reviewer found the story very dull . . . the great fault of the English producers is their choice of story material . . . next to Miss Robson's performance, Morton

DIGEST REVIEWS AND PREVIEWS

LONDON FILM PRODUCTIONS

Selten, as the ancient Lord Burleigh gets our vote . . . Vivien Leigh as Cynthia does excellent work, besides being very easy on the eyes . . . Raymond Massey makes a splendid Philip of Spain . . . outstanding feature of 'Fire Over England' is the costuming."

"The best English picture in several months", we wrote, after seeing the screen adaptation of H. G. Wells' "THE MAN WHO COULD WORK MIRACLES". "Well directed by Lothar Mendes, the general production is better than anything sent over from the Old Country in some time . . . the sound is excellent . . . Roland Young . . . gives a performance . . . as good, if not better than anything he has done before."

"KNIGHT WITHOUT ARMOR" was the next London Film to be reviewed in The Digest, and reading over our review on it we see, "Korda's most ambitious effort since 'Henry VIII' . . . made with both eyes on the American market . . . picture cost a fortune . . . Dietrich is once more the Dietrich of those other early successes as 'Morocco', etc. . . . orchids to Jacques Feyder for his direction . . . breath-taking action".

Next in line came "DARK JOURNEY", starring Vivien Leigh of whom we went into ecstacies, and Conrad Veidt, of whom we did not go into ecstacies. "The new Korda picture, 'Dark Journey', is one grand show, well acted, well directed, and with a much-better-than average plot . . . Vivien Leigh is the brightest star to appear on the British Moving Picture firmament this year . . . she is beautiful and she can act . . . direction by Victor Saville is first rate . . . the lavish mounting given the film is very impressive . . . one of the best English pictures this or any year."

And the last Korda picture on which we carried a review was "FAREWELL AGAIN", produced by Erich Pommer. "Thanks to the skillful direction of Tim Whelan, and the beautiful photography by James Wong Howe . . . stacks up with the best of the British pictures . . . casting is uniformly excellent . . . a natural for British audiences . . . if properly handled should prove a big winner at Canadian box-offices."

These pictures were released in Canada by Regal Films, and elsewhere by United Artists.

UNITED ARTISTS

OTHER United Artists releases, included the product of Samuel Goldwyn, David Selznick and Walter Wanger.

First of these was David Selznick's talkie version of "THE GARDEN OF ALLAH", of which we wrote, "The art of Technicolor reaches new pinnacles of splendor . . . marks an important step in the development of color films . . . Marlene Dietrich scores a personal triumph . . . Richard Boleslawski's direction, fine work . . . photography by W. Howard Greene is something to go into raves about".

Samuel Goldwyn's "BELOVED ENEMY" comes next. "The genius of Samuel Goldwyn manifests itself in this latest in the cycle of Irish Rebellion pictures . . . the team of Merle Oberon and Brian Aherne is a happy combination . . . Aherne is a pleasant surprise . . . Donald Crisp does a fine bit of work . . . another Goldwyn 'Quality' production."

Walter Wanger next enters the list with his production of "HISTORY IS MADE AT NIGHT", co-starring Charles Boyer and Jean Arthur. "A curiously satisfying romance, with a climax . . . that compares favorably with the earthquake in 'San Francisco' . . . Director Frank Borzage deserves a bouquet for his careful restraint in the climactic sequences . . . Charles Boyer and Jean Arthur make a pleasing combination . . . Leo Carrillo contributes some sparkling comedy."

David Selznick came back with us again, with his personal nominee for the Academy Award, "A STAR IS BORN", which proved one of the biggest grosses of the year. "A great picture from all angles . . . pretty sad stuff at times and there were many tears shed by femme fans . . . Miss Gaynor has never looked as charming, due no doubt, to the Technicolor process . . . direction of William A. Wellman is a rare treat . . . no exhibitor can make a mistake by booking this picture."

Samuel Goldwyn's next contribution to the U.A. releases, was "STELLA DALLAS" starring Barbara Stanwyck, in the role Belle Baker made famous in silent days. "Shows Miss Stanwyck to be a dramatic actress of hitherto unknown brilliance . . . Alan Hale scores a personal triumph . . . essentially a woman's picture . . . direction is splendid throughout."

"Mark this down on your booking sheet as a 'must'," we said of Walter Wanger's "VOGUES OF 1938", the Technicolor production, which featured the new fashions for Madame. "Warner Baxter and Joan Bennett make an admirable team, with Joan looking unbelievably beautiful through the medium of Technicolor . . . Mischa Auer turns in a swell performance . . . Alan Mowbray quite convincing . . . the music is excellent."

And finally we come to the David Selznick version of Anthony Hope's novel, "A PRISONER OF ZENDA". "Colman gives the dual role everything he has by way of histrionic ability . . . his performance is thorough and efficient . . . Madeleine Carroll gives her best performance to date . . . a special vote of thanks is due John Cromwell for his direction and James Wong Howe for his photography . . . a big money maker."

"JAY L's" NOMINATION FOR YEAR'S TEN BEST FILMS

"The Good Earth" — Metro-Goldwyn-Mayer.
"Lloyds of London" — 20th Century-Fox.
"The Life of Emile Zola" — Warner Brothers.
"Stage Door" — RKO Radio.
"A Star Is Born" — Selznick-U.A.
"100 Men and a Girl" — Universal.
"Captains Courageous" — Metro-Goldwyn-Mayer.
"Lost Horizon" — Columbia.
"Conquest" — Metro-Goldwyn-Mayer.
"The Prisoner of Zenda" — Selznick-U.A.

WASHINGTON FILM DIGEST

By GEORGE W. MEHRTENS

WASHINGTON, D.C., Dec. 20—(CTP)

WITH the close of the year 1937 almost upon us, it is interesting to look back upon the activities of the Motion Picture Industry from a legislative as well as an industry standpoint. Insofar as Capitol Hill is concerned, little has been accomplished either for the first part of the present Congress or for the present special session, despite the fact that numerous bills which if passed or acted upon in any way, may turn the tide of the entire Industry.

From a purely economic standpoint, a glance through these columns over a period of months will show that theatre houses throughout the country have been enjoying a reasonable amount of prosperity as evidenced by the continual climb from month to month of the Bureau of Internal Revenue's tax receipts reports.

It has been the general concensus of opinion that the type of pictures generally produced on the West Coast as well as those from Great Britain and other picture producing countries, have been considerably better.

Industry Troubles and Documentary Films

THIS does not mean that the Industry itself has not had its troubles. Several weeks ago the Allied States Association of Exhibitors filed a petition with the Federal Trade Commission charging false and misleading representation against Paramount, who they declared deliberately held out certain pictures contained in their advertising book for the coming year. The Commission thus far has taken no formal action on this charge and it is still under consideration.

Shortly after this The Screen Writers Guild and the Screen Playwrights met before the National Labor Relations Board to wrangle out the question of collective bargaining, what should be the proper bargaining agency, and to determine whether or not the Motion Picture Producing Industry was engaged in Interstate Commerce. This case like the Federal Trade Commission question is still under consideration.

Keen interest both on the part of industry and the Government as well centred around the so-called documentary film. Progress has been made along this line as well as others and the Government reports that at the present time it has in its libraries more film than it has ever had before.

The majority of these are of course shorts depicting various types of government activity, the most recent release being the Farm Securities' picture, "The River", considered as a sequel to "The Plow That Broke the Plains". Most outstanding however of the Government producing laboratories is the Department of Interior's Bureau of Mines which co-operates with the many big industries in photographing the actual making of their products.

Block-Booking and Copyright Measures

AS for Capitol Hill there may be some possibility of block-booking legislation during the regular session, but for the present moment the bill is still pending. Congressman Pettengill states that he intends to press for action at the regular session but it is expected that opposition and lobbying activities will check-mate him.

Copyright alone might have a chance. Senator Duffy has met with a reasonable amount of success regarding his international copyright measure and it is expected that the favorable report of the bill recently issued by the Committee will lend added impetus to action on the domestic copyright bill.

Congressman Sirovich of New York, in whose hands the destiny of the copyright bill lies in the Lower House, appears loath to bring the matter up this session or any other. Sirovich is definitely in favor of the ASCAP stand in the matter of copyright and since he is Chairman of the Committee on Patents it remains for him to call hearings on the measure. He has failed to call hearings for two sessions and for this reason there are many who believe Senator Duffy may try to form his own bloc in the House and get up a discharge petition to take the bill out of Sirovich's hands entirely.

As for the Hobbs bill to investigate the entire Industry little can be said other than to find out if possible when "services will be held". The bill is practically dead on its feet although when it was first introduced it was believed there would be enough support to get some kind of action. So much then for legislation.

Progress of Television

OF outstanding interest, however to the Motion Picture Industry, although it has been little publicized, is the fact that at the present moment there are at the Federal Communications Commission some 27 applications for Television Broadcasting stations. Although only operating upon a purely experimental basis and it is stated that the Commercial possibilities of Television are "not in the immediate future", applications for visual broadcast are steadily streaming into the license division of the Commission.

While the granting of experimental licenses appears to be somewhat slow, Commission officials state that they expect "plenty of action insofar as Television is concerned on or about the early part of 1938". The Commission incidentally has been on the griddle not regarding Television but in the handling of radio and telegraph business and it is understood that that particular phase of the Commission's activities will have to be cleared up before any real action is taken in regard to Television.

Nathan D. Golden's Appointment

ALSO of interest to the Industry from a foreign marketing standpoint was the announcement this year by Secretary of Commerce Daniel C. Roper of the appointment of Nathan D. Golden, as chief of the Department's new motion picture Division. Since its inception the new division has been of considerable value to the Industry. Mr. Golden, of course, has had many years of training in the motion picture field and is at present engaged in assisting in the recommendation of Government films to be exhibited at the Golden Gate Exposition on the West Coast. Mr. Golden's services were particularly asked for by Exposition officials, and Secretary Roper was quick to grant the request.

And so the motion picture year in Washington comes to a close. It is to be sincerely hoped that whatever legislation is passed at the regular session opening next month will work out to the benefit of the Industry and the nation as well, but that is for time to decide.

HITCH YOUR BOX-OFFICE WAGON TO A STAR

By RAY LEWIS

METRO-GOLDWYN-MAYER as producers followed a motif-pattern strewn with stars, using for their slogan, "More stars than there are in the heavens". This was in the very day when many companies were of the opinion that the star-system had set; and that the public's interest in the starry firmament of heaven had waned.

This phase in Motion Pictures soon passed away, for it did not take Motion Pictures very long to discover that both the exhibitors and the public were buying names; and that names meant stars; and that these blessed candles of the Marquee were the poetry and art of Motion Pictures, the sparkle and the glamour of this Milky Way.

The Stars of The Screen

STARS rose, stars fell, all in their appointed day, some faded into the night to be reborn again, some were as fixed as Venus of heaven, some were little stars, reminding us of Patmore's "Angel of the House" in which he said, in talking of the stars,

"You meaner beauties of the night,
That poorly satisfy our eyes,
More by your number than your light;
You common people of the skies,
What are you when the moon shall rise?"

The stars of the Screen are of many patterns and ages. Years ago, it was all one age and one type. The talking pictures changed the type of screen star, introducing age and variety. The coloured photography will introduce another variety. Radio is still more selective and television will make a difference to the "pale populace" of Radio's heaven. In the coming year's Entertainment of Screen, Radio, Television, stars will be selected according to their suitablity for Screen, for Radio, for Television, with only a few who will be able to utilize the three mediums for the expression of their Art.

Twinkle, Twinkle, Little Star

LET us take a glance at our little stars, Shirley Temple, who with childlike innocent grace, has for a period of many years held first place as a sparkler. Shirley's guiding planet is Taurus, symbol of the Bull. Shirley's horoscope reveals a development of her dramatic power; and now that Deanna Durbin has revealed that it is star appeal, and not sex appeal, which makes the public pay at the box-office today, the future for Shirley Temple, under the Twentieth Century-Fox management, looks better than ever.

Jane, The Good Little Bad Girl

JANE WITHERS who is a veritable Ram on rampage, is a born actress, who has her place in the starry marquee through unique ability. Jane will be an excellent actress even when there are silver hairs upon that clever little head of hers, that is if she has not blossomed into a director, or executive.

Jane has brains written all over her face, Jane has charm, Jane has diplomacy. I will never forget when I met her at the studios of Twentieth Century-Fox a few years ago, and that, when I left her, she said, "It has been a pleasure to meet you and to know you". It just came from her spontaneously as she reached out her little hand in farewell. Having once met Jane you cannot forget her, she is acting all the time, unconsciously, even when she told me the childish story of her kitten which she had named Bubbles; and the little house her Daddy had made for it, and which she called, "Bubbles' Manor".

Her horoscope asks for concentration of education and culture, and some special care of her health, for Jane Withers is a litle star who is always aflame.

A Canadian-Born Star

BOBBY BREEN, our own Canadian-born star, of RKO-Radio, has a Radio-Television forecast in his starry destiny. Bobby has a phenomenal singing voice, but his sense of responsibility, his ambition, have a tendency to age him; plans for his future show a change. Bobby should fit in particularly well for Television.

Freddy Bartholomew, M-G-M's juvenile star, discovered by this company, and coaxed into the starry heaven of success, has as yet but little control over his destiny, the latter which reveals an artistic ability of great brilliance and endurance. Freddy will be a big money-maker for himself and his management, providing Freddy is left alone, and no longer is made the victim of family feuds and dissensions. Remember "The Public is a fickle jade", and the innocent suffer for the guilty.

Bonita Granville and Virginia Weidler are both made of starry material. Bonita's horoscope forecasts important developments for her in the coming year, with new contracts and real money; as for Virginia, she needs special care, for she is possessed of a colourfully imaginative and a highly emotional temperament. Virginia will be a most popular little star, with great public appeal. Her horoscope reveals some family disturbances around her, which should be kept entirely away from little Virginia.

Brightest Little Star

DEANNA DURBIN, starry star of Canada, made a noise like a comet when she moved across the firmament of motion picture stardom. Deanna has just passed the little-girl stage, having reached fifteen years, the age where little girls may be addressed as "Miss".

Deanna is ONE SMART GIRL and is the Big Shiner in a horseshoe of Good Luck for Universal, and the Motion Picture Public.

Deanna's orbit of shining light is friendly to the sun and the moon, in other words her star is playing Big Time, revolving around the orbit of the earth's guiding planets of Night and Day.

Horseshoe reminds us of another glittering circle of light, the diamond horseshoe of the Metropolitan, toward which Deanna's star of destiny is pointing the way, but this does not take place until Deanna, the little Miss, is Deanna, the young star, old enough for Marguerite in Faust.

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Theatres Limited

The Family Theatre For
The Whole Family
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Seasonal Greetings
to
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of Quality Standards

HOLIDAY GREETINGS

Associated Theatres Limited

Expansion Program In
the New Year Watch for
Our Announcement

"They Laugh that Win".

Here's to Those Who can Laugh, They always Win, and to You for this Winning Grace!

JACK L. WARNER,

Vice-President, Warner Brothers.

STARS OF MOTION PICTURES

(*Continued from Page 27*)

Talking of the Metropolitan brings to my mind Grace Moore, the Columbia star, she will head for Television and Radio, consolidating her talents, her energy, saving her voice and herself. The New Year will present problems for Grace Moore which she alone will be able to successfully combat. Her capabilities of taking hold of herself will enrich the quality of her voice, add to her charm and public appeal. Grace Moore's star is ascendant; if she will rule by head and not by heart.

Simone Simon has ability and good sense. She is emotional, from the chin down, from the chin up she is governed by an excellent brain. Simone will build to popularity, just select the stories for her, and Simone will carry the rest.

Another young star, and one who but recently came into light of the Motion Picture Marquee, is Sonya Henie. Sonya should shine particularly bright in the coming year, if constellation of stars tell the truth of one's actions which govern our destiny.

Beautiful Star, Lovely Star

THINKING of youth and beauty, I am reminded of Olivia de Havilland, for whom Warner Bros. has made a place in stardom. Olivia will be loved and will be the beloved of the public, if Romance does not interfere with the gravitation of her career. It will be difficult to keep Olivia away from being loved, for she looks as if she was made for loving. Olivia has no sense of publicity, she must be made to seek it, that is if she would like a place in the starry marquee.

Jeannette MacDonald of the lovely voice, whose starry light is ever increasing its aura. Jeannette appears to reach her greatest triumphs in her team-work, particularly with Nelson Eddy, whose latest picture "Rosalie" teams him with the dancing lady, Eleanor Powell.

Despite the fact that Jeannette has a romance all on her own which ended with a marriage to quite a different man, the public will link up MacDonald and Eddy, just as it insists on linking up Fred Astaire and Ginger Rogers, in linking up William Powell and Myrna Loy; and now it is Bette Davis and Leslie Howard.

Talking of Bette Davis, her chart reveals that her team-work with Leslie Howard which started with such brilliancy in "Petrified Forest", has brought fame to both these brilliant artists in Warner Bros. latest, "It's Love I'm After".

Bette has worked for success, she will steadily climb, nothing can stop her, for her ability is within her, and Time is giving her the finesse, the poise of greatness and public recognition which will soon find her shining brightly among such Fixed Stars as Norma Shearer, Greta Garbo, Joan Crawford, etc.

Kay Francis First Lady

KAY FRANCIS has charm, grace, she has good sense, good judgment. She is a distinctive screen personality. There is something about Kay Francis which suggests, "Everything Under Control". Kay Francis requires a setting, she would suit English stories and English backgrounds, she looks and acts like a lady. Her stories should capitalize on the qualities which she possesses, and which are natural to her. Her chart indicates that Kay Francis will be most seriously discussed, and in 1938 she will "go places".

Clark Gable will find 1938 an important year. Robert Taylor's overnight world popularity as it were, will awaken in Clark Gable a keener sense of ambition, he will put up a fight to retain that which came so easily to him. If cast for Rhett Butler in "Gone With The Wind", Gable will make more than screen history, he will become the Rhett Butler of book fame; and as this characterization combines in its characteristics the elements of a Romeo and an Iago, Gable should have the best characterization ever given to him; and one which will satisfy his present restlessness, and make life worth living.

The horoscope reveals that on Clark Gable's birthday of this coming year, Mars and Saturn will be very, very close to each other, which indicates that Clark Gable will hold communion with himself, it will be a battle on which his whole future depends.

Robert Taylor's Popularity

WE mention Robert Taylor, who flashed into our night, blazing a trial of light across America, the Atlantic Ocean, and making brighter the bright lights of London.

At present it is Robert Taylor's personality, his matinee-idol appeal which has made his name a glittering toy toward which fluttering feminine fingers reach out possessively.

But, make no mistake, it is not alone, personality, it is ability, plus brains, that were evident when Taylor played Armand in Garbo's "Camille". It was a scorching test, and Taylor emerged as a star with mettle sufficient to become an orbit of attraction.

The Penalty of Fame

THE horoscope for Robert Taylor is sufficient to make even a Caesar forget his Rome, a Ulysses forget his quest. All through the coming year WOMEN PURSUE HIM. It is the penalty of his fame. There is safety in numbers, Mr. Taylor, because you know the old story, "Hell hath no fury like a woman scorned" and some of them do not have to be scorned, to create a nice little hell for you on your own doorstep, in fact, right in your little home. So be wary, and be chary, be nice, but above all, let them say to you, "Mysterious, like Dante, he has a Beatrice, who is she, perhaps only an Ideal Woman, a fantasy, perhaps, FAME.

Now what of Paul Muni, I should say, "Much". Glancing over his career, back to the time of "I Am A Fugitive From A Chain Gang", on, on, to "Louis Pasteur", to "Emile Zola", the Muni star has been as large and silvery as the Moon. Muni's art has planetary proportions, and certainly Warner Bros. has paved the highway of his cycle, for the swing of a Hercules.

Muni appears especially adapted to historical characterizations, he has the intelligence to see the character of the men whom he portrays, men of history, or men who represent a Class or Condition symbolized in the life of A Man. No other actor of the screen appears to have this particular Muni ability. Why Muni is different to Spencer Tracy, James Cagney, the latter, artists of sterling and outstanding ability, I cannot determine, save that when Muni presents a characterization, you have a feeling that the character is not Muni, but the person

(*Continued on Page 32*)

"A merry heart maketh

a cheerful countenance"

This is the Season for a Cheerful Countenance, I wish You much Occasion for It, Cheerful Yesterdays and Confident Tomorrows.

JOSEPH M. SCHENCK,

Vice-President, 20th Century-Fox.

"A STAR DANCED AND UNDER THAT I WAS BORN"

*(Continued from Page 30)

represented. I am reminded here of what Pope said of stars, and why some belong to clusters, why some remain alone,

"He who through vast immensity can pierce,
See worlds on worlds compose one universe,
Observe how system into system runs,
What other planets circle other suns,
What varied beings peoples every star,
May tell why Heaven has made us as we are."

Muni The Great

MUNI should relax more, so his horoscope advises, learn to play when not working; and if in his present Moody state of mind, he may feel, that "so what" feeling about his screen success, the answer to it is, that no preacher in any pulpit gave us a better sermon than Muni's "Emile Zola", it was a light which lightened the burden of the World Schmertz of today.

And now let us take a happy look at Carole Lombard, who twinkles merrily all the time. Carole's horoscope foretells great success for her in the coming year, for Carole is going to "pull herself together", everything is going to be under control, and Carole, already established on most friendly relationships with a very large public, is to get a real chance to be AMBITIOUS, that is if Carole has a disposition to capitalize on her birth-given talents.

Fame is a slave-driver, and the WOMAN ALWAYS PAYS, it will be up to Carole; hard work, or the easiest way.

While my mind is still fresh with the thought of Paul Muni, I am reminded of Boris Karloff. There is big material in Karloff, no little star is he. Karloff could follow the swing of the Muni cycle. He could depart from the sensational, for it is the magnetic and hypnotic power behind Karloff's impersonations which makes them hold attention, even when there is an air of the grotesque about the characterizations.

The Karloff horoscope indicates that a very important decision presents itself, a decision which will make or break his future.

Karloff, The Serpent-Bearer

KARLOFF brings to mind, Ophiuchus, the Serpent-Bearer, referred to in Milton's "Paradise Lost". The Greeks had a word or two for this constellation, Ophiuchus, who is represented as a venerable man, who clutches in his hands a writhing serpent. In the Greek mythology, he was a great physician who had the power to not only heal, but to restore the dead to life. Pluto, alarmed at the depopulation of Hades, had the god of gods, Zeus, remove him to the skies where he could do no more harm.

"Next Ophiuchus strides the mighty snake,
Untwists his twining fold, and smooths his back,
Extends his bulk, and o'er the slippery scale,
His wide stretch'd hands on either side prevail
The snake turns back his head and seems to rage;
That war must last where equal power prevails."

IF Karloff understands symbology or mythology, if he can read the stars, he will find a key within this poem, which will cool his emotions for clear thinking, and his problems will fade away like a mirage which is only misty vision.

Talking of clear vision, Claudette Colbert is the girl who thinks, that is why she captured "Tovarich".

No matter what happens to Claudette, her contractual obligations, her career will come first. She will have one of her most successful years in 1938.

Tracy, A Good Head

NOW, if Spencer Tracy could only let his head, which is a magnificent one inside and outside of it, rule his heart, and kindly inclinations, just as Claudette has trained herself to do, Spencer Tracy would be all over the Marquee's firmament.

Unquestionably, Tracy is a great artist, but he needs management, not trademark management, but someone to say, "You're right Tracy, it is justice, it is the truth, but do you want to be a Star or a Martyr? Tracy has martyr tendencies in his heart, and in his mental makeup, but to be a great star you must drag the smaller stars after you, upsetting their pole of gravitation, perhaps, for Success is never altruistic, it is SELFISH.

GEMINI appears to be Tracy's guiding planet, which brings him into the great Orion's company, for Gemini (Castor and Pollux) follow the train of Orion, and Orion is said to be one of the finest constellations set in the heavens, with a grandeur which can be seen from any position in the sky.

There is a story in Greek Mythology about The Twins. It appears that Castor was killed in battle, and Pollux begged Jupiter to let him die, or to restore Castor to life. Jupiter made Castor immortal, and placed these twin brothers in the sky where they "lived and died alternately every day". These stars are said to be protectors of navigation. Neptune gave the twins power over wind and wave. Shelley wrote of these,

"When wintry tempests o'er the savage sea
Are raging, and the sailors tremblingly
Call on the Twins of Jove with prayer and vow,
Gathered with fear upon the lofty prow
They suddenly appear——
The sailors rest, rejoicing in the sight,
And plough the quiet sea in safe delight."

Sagittarius is another of his ruling planets, it is in a very heaven of stars, the middle road of the Milky Way. Sir John Herschel in describing this pathway of the Milky Way through which Sagittarius passes, said, "flung down by handfuls, both hands at once", denoting the multiplicity of the stars.

Where there is so much brilliancy there is much conflict. Spencer Tracy's task is to harness his ability for the Starry Highway of Success, and being still young, he will have time to soar to those heights of which he forever dreams.

(Continued on Page 34)

"How much lies in Laughter; the cipher-key, wherewith we decipher the whole of man".

Find the Key, so that You may know Harmony, how to be Merry and to make Life Happy and Prosperous.

DARRYL F. ZANUCK,

Vice-President, 20th Century-Fox.

HITCH YOUR BOX-OFFICE WAGON TO A STAR

(*Continued from Page 32*)

Fred Astaire and Ginger Rogers each going their divided way, but never divided in the galaxy of our stellar memory. RKO-Radio gave them Fame.

Ginger Rogers has revealed that she can act as well as dance. Her horoscope forecasts hard, preparatory work for big work. Ginger will be obliged to ginger up her confidence in herself, for if she ventures, she will make the grade. As for Fred Astaire, his horoscope presents a stage, a musical show by way of a rest, and the United States as the place for such an event. England, perhaps, for a time, but England means Social duties, and Astaire could not burn the candle at both ends, it must for him be work, or play.

Katharine Hepburn, RKO Radio star, whose recent characterization, "Terry Randall", in "Stage Door" is creating the same box-office attendance and publicity which came with "Morning Glory". Katharine is among the great stars of our Screen.

The Big Stars

I WOULD be obliged to take pages to talk of Norma Shearer, of Garbo, of Joan Crawford, stars fixed in the heavens. Their place is now of their own making, the public search the Marquee for their names. We could have more pictures with these stars, for the splendour of the glow which they cast makes glamourous the heavenly way of stars and stars.

There is Loretta Young, Ronald Colman, Madeleine Carroll, Robert Donat, Basil Rathbone, Don Ameche, Merle Oberon, Anna Neagle, Henry Fonda and Tyrone Power, Jean Parker, Maureen O'Sullivan, and that very very bright star Annabella. Irene Dunne, who appears to be a combination of prima donna, comedienne and tragedienne. I must pause as the horoscope of Irene Dunne glitters with glowing fulfillment for this ever-rising star in 1938.

"A Star Is Born"

AND what of Janet Gaynor, who came to us like an angel aflame from "Seventh Heaven" and again on that night of nights, when "A Star is Born". Janet has the Sun and the Moon, Jupiter and Mars, working out her destiny. Much is expected of her, she will be obliged to give more than other stars, but she will do it. The future has a sparkling horizon for Janet, and, also for Gary Cooper, the latter who will develop an astonishingly big Public.

Animated Stars

AND now what of Walt Disney's stars?

I have often wondered if Mickey Mouse, climbing up the golden stairs of the solar system, followed by Donald Duck, to the melody of a Silly Symphony, would cause even the stars to laugh! Of one thing we are certain, there would be laughter in Heaven! Lest we forget there is Minnie Mouse and Pluto.

"Snow White", all silvery, appears starry in the coming season's show, with the Seven Dwarfs circling around her in magnetic glow!

Farewell To The Stars

IN closing our trip through Stardom, would it be in order to ask, what makes a star? Ability, Management, the Public, or the three combined? I am inclined to think that stars are born in heaven, but at the box-office they are made. Which does not indicate that you can take a clod of earth, throw it up into the sky, and say, "behold a star is born".

We, in Canada, recently had a Movie Popularity Contest, conducted by the Toronto Star Weekly. The result of the contest was that Nelson Eddy and Myrna Loy were crowned King and Queen of Stardom. Jeannette MacDonald followed in second place, Norma Shearer in third place, of course Norma has been absent from the screen since her last production, "Romeo and Juliet". In fourth place is Alice Faye, fifth Claudette Colbert, and sixth Loretta Young.

Among the species of the gentler sex, albeit the males, following Nelson Eddy, came Robert Taylor, then William Powell, after Powell came Clark Gable, next Gary Cooper, and in sixth place, Tyrone Power.

The ballots came from British Columbia on the west coast, to Newfoundland on the east, revealing the nation-wide interest in this MOST POPULAR Ballot.

Leo's Firmament Takes a Crown

LEO THE LION, who occupies such an important place in the solar system of motion pictures, had the honour of having two of his stars crowned as King and Queen.

As we dip toward the New Year, may we, in contemplating this handiwork of ours, this chart of stardom, answer a thought which may present itself to you, do stars govern our destiny, is there such a circumscribed orbit of gravitation as Destiny?

Robert Browning said:

"Ere Suns and Moons could wax and wane,
Ere stars were thundergirt, or piled
The heavens, God Thought on me His Child;
Ordained a life for me, arrayed
Its circumstances every one
to the minutest."

My personal opinion is that stars do influence our lives, we are born under their influence, but we are still captains of our own ship and masters of our soul.

Star-Gazing Mortals Are We

SOME in gazing at the stars believe as Rowe said,

"Thus some, who have the stars surveyed,
Are ignorantly led
To think those glorious lamps were made,
To light Tom Fool to bed."

I am of the opinion, a humble one, forsooth, that stars are Celestial Beings, the Guardian Angels of our Destiny, or Avengers upon the Clay which we have mixed with our star-dust.

Man rides the heavens like the gods, the dust of earth upon his feet, but in his eyes star-dust of constellations; and in his ears the hum of joyous song, the harmony of singing spheres, with engine's obligato; pillowed by clouds gods watch his flight, measure with one swift glance the earth; how far the fall, how great the height, and to what use this preen of wings, and for what Cause this Quest of Flight.

Emerson said, "Hitch Your Wagon To A Star", the world is sky-conscious, big stakes are at stake, perhaps, Civilization. It is written in the stars, let him who runs, read; and having read be his own Interpreter.